

THE BELLOWS

17th GREAT YEAR

November 16, 1995

Puget Sound Photographic Collector's Society, Inc.

Vol. XVII, No. 2

WHAT WHERE WHEN WHY

NEXT REGULAR MEETING OF PSPCS

DES MOINES MASONIC TEMPLE 2208rd. S. 223rd. ST. (Take Midway exit #149 west off I-5..go to first stop light west of Pacific HWY. S...turn right.)
Thursday, November 16th, 1995..7:30 till 10:00 p.m. (door open about 6:30)

Short meeting..door prizes..Auction (one or two items each please)..swap & sale. The program will be noted Argus collector Bob Kelly talking about, and showing, some of his exotic Argus cameras.
Show & Tell should be interesting with both our inter-club show and the Portland Pro Photo show to report/tell tales about.

STILL ONE SHOW LEFT:

Sunday, November 19th is the Vancouver B.C Annual Fall Camera Swap Meet. Contact Siggy Rohde, 604-941-0300. Public in from 9am -4pm.

Siggi wanted me to inform you that he is the sole Canadian importer/distributor of the Noblex Panoramic Cameras. I gather there are three 35mm models and five medium format models. Siggi says he has a pre show special 15% off on any model as long as you are a club member.

INTER-CLUB SWAP MEET WAS FUN:

Yes, the meet was fun! I heard that several times during the day. The weather was nice and a crowd of sellers was more than ready to set-up when President Dave removed his body from the door way at eight a.m. sharp. There were tables enough for all to have one and we seemed to have looker/buyers until past two in the pm.

As always some of us sold well and some not so well but all-in-all everyone seemed to have a good time either buying, selling or just talking with fellow collectors! If you have not attended one of these inter-club swap/sales give it a try next year.

PSPCS owes a BIG thank you to Ed Frey, Rick Rainero and Merle Carey for staying to clean up after all of us sell and split types had gone. Thank you guys!!

LOOK UP..IS THAT THE END OF THE TUNNEL OR A HEADLIGHT?

As PSPCS members we have a lot to look forward to. We have two shows this month.. our big Christmas party in Dec. The joy of paying our 1996 dues to Shirley(\$10.00) from now through January (send to Shirley Sparrow..P.O. Box 70..Ronald, Wa 98940).. Some interesting meetings of PSPCS in 1996..another late winter show in Portland.. our bigger and better (we hope) show on Saturday, April 27th at the Pavilion on the grounds of the Western Washington Fair in beautiful Puyallup Washington...then, with the help of Mike Immel, a PSPCS picnic next summer. All this plus two or three activities I have no doubt left out! Boy, what a year..enjoy!!!



JUST OUT Brilliant Magic Lantern ONLY \$2.50.
With views of American Scenery, comic slides etc. Mammoth 120 page catalogue, 2,000 illustrations FREE on receipt of 2 cents.
JOHN WILKINSON CO., 55 State St., Chicago.

****BACKSIDE INFORMATION****

PSPCS REGULAR MEETING SEPTEMBER 21, 1995:

Meeting came to order at 7:34 p.m. There were 47 members and guests in attendance. Minutes of last meeting were approved as read. Treasurer reported we would start off our 17th year in the black.

UNFINISHED BUSINESS:

Shirley reported that McBroom's new book shipment was in and would be \$16.25 each. Members reported that Richlin's show was good.

Dave Studebaker announced the PSPCS Interclub show would be October 14th at Kent Commons. The rules: open at 8 a.m. sharp..one table each..if all tables not taken by 8:30 members could request another. Motion was made and 2nd that we spend up to \$50.00 for ad for interclub show. Motion passed. Bill Adams will place ad.

Dave asked for a volunteer to work on finding a spot for PSPCS to hold a picnic next summer. Mike Immel was kind enough to volunteer.

The program for the November meeting: Argus: The wonder & Terror of same by Bob Kelly.

NEW BUSINESS:

A member asked about having a potluck at our Christmas party and bring the family. There was no member interest in changing our Christmas party format; but family members are always welcome and the Christmas meeting would be a great time for them to attend.

Merle Carey reported that KCTS-TV is doing a documentary on the Curtiss brothers and would like volunteers. If interested, see him.

Gary Sivertsen asked that since there is no meeting in October would those interested in being on the 1996 show committee please volunteer so there could be a meeting in November prior to our meeting on the 16th. The following volunteered: Gene Raddatz, Gary Sivertsen, Ray Kirlin, Bill Adams, Merle Carey, Ed Frey, Bill Kimber, Dave Studebaker, Mike Immel, Stuart Curry, Darrel Womack, Don Tempel, Louie Read and Dick Boress. Also, Bob Kelly may join the committee.

A letter was read from Advertising Periodical Publishers offering free subscription to a shopper's guide if we sent them member's names and addresses. It was clear that members were not interested in giving out their addresses. Shirley will write and ask for a few copies to be passed out at our meeting.

PROGRAM:

Seven members gave show and tell of the items and adventures they had during the past summer...most interesting...thank you all.

Announcements were dates of three shows in October and November.

DOOR PRIZE: Jack Gentry won a McBroom's book. Meeting adjourned at 8:55 p.m.



THE BELLOWS Newsletter is published 10 times per year by Puget Sound Photographic Collector's Society, Inc. Information for The Bellows should be sent to: Bill Kimber 1413 Weathervane Dr., Tacoma, WA 98466-5712 (206) 564-4046.

Dues are \$10.00 per year and should be sent to Secretary/Treasurer Shirley Sparrow P.O. Box 70, Ronald, WA 98940 (509) 649-2477. P.S.P.C.S. members receive first notification of our spring show.

PRESIDENT: DAVE STUDEBAKER, (206) 582-4878

The following article was written by Charlie Kamerman, a member of the Cascade Photographic Historical Society of Portland, Oregon, for his display this past summer at Seattle's Washington State Convention & Trade Center. Thank you Charlie it was a great display! Ed.



Picture Perfect:

Kodak Cameras and Advertising Through the Years

Kodak idealized the American way of life throughout the past 100+ years of cameras and advertising. While styles have changed to reflect the events and mood of various times, the images of family, country, quality and innovation remain as central to Kodak today as they did over 100 years ago.

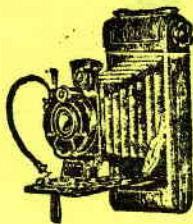
The Late 1800's

George Eastman's interest in photography began in 1877 while assembling a photographic outfit. He realized that wet plate field photography was too complicated and experimented with a new simpler dry plate process. In 1880 he sold dry plates under the firm name George Eastman. After a series of name changes it became the Eastman Kodak Company in 1892. He chose the name Kodak because "a trademark should be short, vigorous, incapable of being misspelled to an extent that will destroy its identity and - in order to satisfy trademark laws - it must mean nothing."

Few could have predicted, in the late 1800's, the impact of the first camera mass produced by George Eastman. A simple leather covered, easy to use, box camera became the forerunner of a billion dollar industry which today is taken for granted.

In 1888, The Kodak Camera was introduced as the smallest, lightest and simplest of all Detective cameras, selling for \$25 and factory loaded with 100 exposures. It had to be returned to the factory for developing, printing and reloading which cost \$10. Until this time, photographers had to do their own developing and printing, which required a darkroom and complicated chemical manipulations. For the first time picture-takers could be separate from picture-makers. Eastman had founded the developing and printing industry. This 'Kodak system' plus massive advertising using clever slogans, such as "You Press the Button, We Do the Rest," changed photography from professional status for a few to amateur photography for the masses.

Although early cameras and packaging were plain and nondescript, many of the cameras represented key advancements in the development of the amateur camera, including daylight loading with the "B" Daylight, the Pocket Kodak as the precursor of the Brownie, and the reduction of folding camera size with the No. 4 Cartridge Kodak, No. 2 Folding Bulls-Eye and Folding Pocket Kodaks. By the mid 1890's, cameras came in a multitude of shapes and sizes but retained the basic black and brown motif, broken only by the beauty of finished hardwoods, glowing brass and red leather bellows. Packaging was either wood or cardboard with a splash of gold embossing or colored inks.



1900's and 1910's

As photography grew in popularity, film sales increased and Eastman's profits rose. Eastman envisioned a low-cost camera, realizing that profit from film sales could be more important than that of cameras. Frank Brownell, designed the Brownie Camera for Kodak which sold for \$1 and was specifically directed to children. Its packaging was decorated with colorful little elf-like creatures created by Palmer Cox. This was an early example of marketing directed solely at children as well as the successful association of a product with a popular 'endorser.' The Cox characters were retired in the 1920's, even though the Brownie name was used into the 1980's.

In 1905 film packaging became 'Kodak Yellow' in what is still the familiar yellow box, because Eastman knew that high visibility was the key to product success.

At this time he also introduced low-cost, easy to use stereo and panoramic cameras which were popular to the general public. Early Kodak advertising was quite simple and in keeping with the trends in advertising of the time. Photography was associated with exciting leisure activities, affordable mostly by the well to do. This association helped to promote Kodak's image. Women served as the chroniclers of family activities, using Kodaks to record their children as they grew. Images of women and children have remained a constant presence in Kodak advertising to this day.

Folding cameras kept getting smaller. The Vest Pocket Kodak was popular with soldiers during World War I because it could be carried easily. The exclusive Autographic feature was introduced to the expanding line of Folding Pocket Kodaks. This feature could be used to record information on the film about the picture at the time it was taken. A later reduction in size came with the 00 Cartridge Premo, Kodak's smallest box camera and their first camera to use film that was 35mm wide.

Kodak advertising styles remained consistent during this period, even with the advent of the War. Though families were separated, emotional contact could be maintained through 'Kodak letters' which contained cherished images of loved ones.

Kodak managed to extend its name to include a noun denoting both photography and cameras and a verb meaning to *photograph* by using advertising slogans like "Kodak as you go," "Take a Kodak with you" and "Let the children Kodak."

1920's

In the 1920's the emphasis of Kodak advertising began to shift to the middle class, and more than ever to the family. The association with upper-class life-styles and leisure activities remained.

Previously, new products were introduced with the advent of new technologies. During the 1920's, Kodak began to introduce new cameras in order to generate new markets for their products. A clear example of this was the Vanity Kodak line, a color coordinated camera in a fashionable case which replaced the current black and chrome cameras.

The Early 1930's

During the early 1930's, Kodak packaging reflected the Depression era promotion of a non-essential product. Changes in general packaging and advertising schemes to brighter and bolder images were evident in all products. The Vest Pocket Kodak, an existing line of cameras, was introduced in many colored versions with fancy, colorful, matching packaging and a new name, the Petite.

The Vanity Kodak line was now offered as the Ensemble which included mirror, lipstick and compact. The push was on to "check these new Kodaks against your old camera." The roster of colored cameras grew to include the Brownie and Folding Pocket Kodak lines.

One of the most popular advertising campaigns celebrated Eastman Kodak Company's 50th anniversary in 1930. A specially created brown Anniversary Kodak camera with a gold medallion was given free to any 12 year old who requested one from an authorized Kodak dealer. Eastman gave his cameras to an estimated half million young people with the intent "to interest hundreds of thousands more children in picture taking."

The Rest of the 1930's

The colorful cameras and packaging of the early 1930's gave way to the new art-deco designs of Walter Dorwin Teague, 'father' of Kodak's Deco movement. His influence is evident in all aspects of Kodak design from the Baby Brownie (Kodak's first molded plastic camera) to the Bantam Special with its black enamel and cast aluminum body, a masterpiece of art-deco design. Again women and children dominate in promotional materials with the exception of the striking art-deco Six-20 lens and shutter poster. Kodak Summer girls arrived in the mid 1930's and continued annually until 1984.

Kodak entered the 35mm market with the Retina, a high quality, low-cost, German-made camera. Kodak AG located in Stuttgart produced a number of high quality miniature cameras, nicknamed the Continental Kodaks, including the Pupille, Recomar and Vollenda.

1940's

The war years provided an austere backdrop to the continued success of Kodak. The drab designs of cameras and boxes were periodically broken by splashes of 'Kodak Yellow.' Color entered the picture in other ways during these years, as Kodak introduced the first true color film - Kodachrome transparency film - followed by Kodacolor negative film.

The company's direct involvement in the war effort is emphasized by every possible Kodak association with the military. For example, "the Navy commissioned the Medalist 'as is'" proclaiming that this camera exceeded the tough specifications established for equipment used by the military. Even so, the bubble of domestic tranquility, as established in Kodak advertising, hardly seemed disturbed by the war.

The finest, most innovative 35mm camera of its time was the Kodak Ektra with a variable power view finder, military range finder and interchangeable magazine backs. It was advertised as "the world's most distinguished camera." During the war, the machines, dies, tools and plans for its manufacture were put into storage but, because of cheap foreign labor and competition from abroad, were never used again. The 1940's marked the last attempt by Kodak to produce a premier quality camera in the USA. This was due largely to the changes in post-war economic conditions.

1950's

A dramatic shift in the Kodak image occurred when America burst into the prosperity of the post-war era of the 1950's. Kodak packaging exploded with a fountain of 'Kodak Yellow.' Kodak advertising shone with images of radiant domestic happiness, the family was idealized as it had never been before and where it had never been before - right on the packaging. Outfits contained everything you need, camera, strap, film, case, batteries and bulbs.

Kodak had always based its appeal to the sentimental values of the home. In the 1950's, when American society chose to give collective public credence to those same values, Kodak was in the enviable position of having been there all along.

1960's to 1990's

The 1960's marked a change in the markets for Kodak products. The Retina cameras of the 1960's, though still made in Germany, represented the last attempt to produce a fine quality camera. Kodak all but conceded these markets to the Germans and Japanese and concentrated its efforts on the strict amateur lines which had been the bulk of Kodak's business and profits through the years. New innovations, such as the Instamatic 100 with drop-in 126 film cartridge to make loading and taking pictures a snap, allowed Kodak to maintain their market share against all competition.

The 1970's was the decade of smaller and lighter. Kodak also entered the market of instant pictures with the EK6, staying until patent difficulties forced their withdrawal in the 1980's. Kodak brought forth new innovations in film and cameras that made picture taking easier. Returning to old themes, Kodak brought back concepts and styles that had been in production as much as 50 years before. Vest Pocket cameras were revived as the new Kodak Pocket Instamatic line of the 1970's, with an even smaller drop-in 110 film cartridge. Packaging had new clear windows that allowed the purchaser to see the actual camera instead of an illustration.

The 1980's Disc cameras represented the combination of special optical elements, sophisticated computer controls, a new disc shaped drop-in film cartridge and the latest manufacturing techniques. These provided the public with a thin flat camera that was small, light and featured built-in flash, motor advance, 'fast' lens and ease of use. Some high priced models came in an elegant, clear plastic presentation box. Family themes, patriotic support, innovation and quality remained in the advertising.

The 1990's Eastman Kodak, now over 100 years old, returned to the beginning. Inexpensive, small, lightweight factory loaded cameras are this time meant to be used only once. Movie characters, special events and places are part of the camera and the packaging.

"You Push the Button, We Do the Rest" is true once again.

